A

CATALOGUE

OF A MOST CAPITAL AND VALUABLE

COLLECTION

OF

PICTURES,

(LATELY CONSIGNED FROM ABROAD.)

SELECTED FROM THE

Roman, Florentine, Bologneſe, Venetian, French, Flemiſh, and Dutch

SCHOOLS,

BY THE FOLLOWING MASTERS: *viz.*

AND. DEL SARTO,	NICH. POUSSIN,	POTTER,
PERMIGEANO,	G. POUSSIN,	TERBURGH,
CORREGIO,	FIL. LAURA,	CUYP,
BARROZIO,	MORRELLIO,	BOTH,
TITIAN,	RUBENS,	HONDEKOETER,
TINTORET,	VANDYCK,	DE LOREM,
LEO. DA VINCI,	BRUGHEL,	CRAESBECK,
GUERCHINO,	GONZALES,	VANDEELEN, *&c.*
ALBANO,	TENIERS,	

In the above Collection are a Set of Six Noble CARTOONS, painted by ROMANELLI, for the *Cardinal Barbarini*, eſteemed the fineſt Performance extant of that Maſter; the Subject from VIRGIL, being the moſt intereſting Paſſages of *Dido* and *Æneas:*

LIKEWISE,

A HOLY FAMILY, very capital, by ANDREA DEL SARTO; RUBENS's Three Children, remarkably fine, by RUBENS; ICARUS and DÆDALUS, by VANDYCK, in his beſt Stile of colouring; a Converſation, by GONZALES, very highly finiſhed, and eſteemed the beſt of that Maſter:

WITH

A Variety of other Pictures, by the moſt eminent Artiſts, and in the higheſt Preſervation.

Which will be Sold by AUCTION,

By M^R. *CHRISTIE,*

At his GREAT-ROOM, next CUMBERLAND-HOUSE, in PALL-MALL,

On THURSDAY the 28th, and SATURDAY the 30th of MARCH, 1771.

To be viewed to the Sale, which will begin each Day at 12 o'Clock.

*** CATALOGUES to be had at the Place of Sale.

FIRST DAY's SALE.

	Lot		Inches high.	Inches wide.
CRABATIE	1	Picture of ruins, with a man drawing from them	22	17
SACHTLEEVEN	2	A landscape	7	10
DE HUES	3	Two landscapes	11	15
BESCHEY	4	Ditto	7	9
TENIERS	5	Ditto	10	14
ITALIAN	6	A small landscape, with our Saviour and the Samaritan woman	9	12
LE MOIN	7	An allegorical picture	12	8
FELIP LAURA	8	An oval	6	7
VANDYCK	9	A study of a nobleman's portrait, in armour	28	15
EELSHAMER	10	A high finish'd picture	5	8
WOVERMANS	11	A horse, with a landscape, a back ground	12	24
DECKER	12	A neat view from nature	11	15
SOLOMENI	13	A madona, with St. Jerome, &c.	15	12
TILLEMANS	14	Two battle-pieces	12	16
HOBIMA	15	A view of a country village	20	25
I. OSTADE	16	A Dutch merry-making	18	15
VANUDEN	17	A landscape and figures	11	18
TINTORET	18	The Virgin lamenting the death of Christ	16	12
CANALETTI	19	Two views in Venice	21	31
BOUT	20	A landscape, with a cart and figures	28	32
REMBRANDT	21	A group of figures by candle-light	24	27
I. CRABATIE	22	A large landscape and figures	48	70
F. HALS	23	A Dutch fisher's boy, painted with force and spirit	30	25
DITTO	24	Its companion, a girl	30	25
CUYP	25	A warm landscape, cattle, and figures	18	24
VAN SON	26	Fruit and still life, finely colour'd	25	22
TEMPESTA	27	A sea storm	25	38
ARTOISE	28	A *capital* landscape and figures	63	84
DITTO	*28	A ditto, its companion	63	84
TINTORET	29	The conversion of *St. Paul*	21	26
DITTO	30	The stoning of *St. Stephen*	21	26
I. RYSDAEL	31	A landscape	25	21
MORILLIO	32	*St. Peter* (a fine character) and painted with great freedom	37	29
GUERCHINO	33	Rebecca at the well	41	49
P. BRILL	34	*A capital landscape*; in the distance is great variety; the whole of this picture being a noble scene, painted with great spirit and freedom	56	61
TILBOURGH	35	A conversation, with boors playing at cards	34	45
REMBRANDT	*35	A young man's portrait	26	20

	Lot		Inches high.	Inches wide.
P. De Neef	36	*The inside of a church*, with variety of figures *very clear and perfect*	23	38
Van der Neer, P. Laura	37	A frost-piece, with many figures	19	23
	38	*A Flora*, with *Cupids*; an agreeable composition, very clear and well coloured	11	13
Vanharp	39	*Boors fighting*; there is great force of colouring in this picture, which is much in the stile of Rubens, of whom he was a pupil	29	41
Velvet Brughel	40	*A landscape*, being an extensive view, with many figures on the fore ground; the whole very highly finished	21	36
P. Laura	41	*St. John* baptizing *Christ*: The composition is agreeable; there is great force and warmth of colouring in this picture	22	16
G. Poussin	42	*A clear and fine coloured landscape*, being a view of Tivoly, unblemished	19	25
Lingelbach	43	*An Italian market*, with great variety of figures variously employed; there is a great richness and warmth in the tone of colouring this picture	46	67
Claude	44	*A landscape*, with a view of the sea, very clear and finely coloured, the figures by P. Laura	17	22
L. de Vinci	45	*An agreeable head* of a young lady reading. Great sweetness and attention is shewn in this character; the drapery and decorations highly finish'd	19	16
Adrianssens	46	A piece representing live and dead *fish*: The accuracy and truth in imitating nature in every part of this picture is uncommonly fine	32	28
Morillio	47	The portrait of a *man* and *boy*; in the back ground are figures variously employed—This portrait is not inferior to *Vandyck*	50	42
D. Vincaboom	48	*Autumn* and *Summer*, in two fine landscapes, very highly finished, and greatly in the stile of *Brughal*	17	23
Andrea Sacchi	49	The death of Abel: The figures are finely drawn; the whole with great force and expression	20	26
F. Mille	50	*A noble landscape*, with a cavern, rocks, cascades, figures, &c. quite in the stile of N. Poussin; one of the best of the master	38	51
G. D. Crayer	51	*The martyrdom of a saint*: This was first painted for the large altar piece, in the abbey of *Dilligem*, near Brussels: he is held in estimation equal to Rubens, with whom he was cotemporary	40	27
Albano	52	*A Madona with the infant Jesus*, attended by angels; a very pleasing and agreeable composition; painted with great spirit, as being in his first and best manner	18	14
I. Roos	53	*A landscape*, with ruins, cattle, and figures; the animals are correctly drawn, and the architect in the back ground very rich, the master was the father of *R. Tivoli*, but is held in much greater esteem	29	26
Gerrard Douw	54	*A woman's head*: It is very rare to find a head as large as life by this master; the force of colouring in this picture is superior to *Rembrant*,	36	52
Canaletti	*54	*A view of Venice*, a very clear picture		

	Lot		Inches high.	Inches wide.
		with that agreeable ſoftneſs and high finiſh peculiar to this maſter — — —	24	19
BOTH — —	55	*A warm and high finiſh'd landſcape*, (a ſummer's evening) exhibiting a pleaſant and rural ſcene in ſome part of Italy — — —	29	36
PARMEGIANO —	56	*The offering in the temple:* The figures are finely diſpoſed; the drawing and characters are graceful, and painted with great freedom and ſpirit — — —	18	13
SEB RICCI — —	57	*A landſcape, with a water-fall:* The ruſtic ſimplicity, together with the freedom of painting the rocks and figures, reſembles *Salvator Roſa*, and is not inferior to him — —	38	28
VAN ECKHOUT —	58	*Our Saviour with his apoſtles, in the tempeſt:* There is a greatneſs in this ſcene of diſtreſs, and fine expreſſion in the principal figures, the agitation of the water quite natural, and the whole finely coloured — —	48	67
CRAESBECK —	59	*A quarrel, or fight of Dutch boors:* The expreſſion of anger and malice in the countenances of the principal combatants is amazing: the diſtreſs and timidity in thoſe of the female is likewiſe extremely fine; and by its force of colouring appears as reliev'd from the canvas -	27	36
MARIESCHI — —	60	*The inſide view of the grand court of the palace of St. Mark, commonly called the Doge's Palace, or Pallazo Publico*, at *Venice:* The richneſs and high finiſhing of the buildings is uncommonly fine; the whole maſterly executed, and may rank with the greateſt maſters — —	47	69
GONZALES, commonly called LITTLE VANDYCK	61	*Melchior de Stanza* and his family; he was phyſician to the *Archduke Leopold:* This picture is nobly deſigned; the attitudes are natural, and may be juſtly put in competition with Vandyck, whoſe taſte he ſeems to have ſtudied -	33	43
RUBENS — —	62	*Rubens Children*: The idea of the compoſition of this picture does honour to the maſter; the natural poſition of the boy throwing his leg on the dog's back is admirable; the eaſe and grace of the girl holding the dog, and the little child in the *go-cart*, all ſeeming in real motion; this picture is finely coloured, and in perfect condition.		
ANDREA DEL SARTO —	63	A MADONA *and* CHILD, *accompanied by a group of angels*; there is a greatneſs in the compoſition that does honour to the artiſt; the characters are agreeable; the ſtile of the whole very like *Raffaell*; and, by the high finiſhing, it appears painted ſoon after he left that ſchool -	44	34

SECOND

SECOND DAY's SALE.

	Lot		Inches high.	Inches wide.
P. Brill	1	SMALL sea-port, with figures, *&c.*	6	9
Brughel	2	A small neat landscape, with the story of *Narcissus*	7	6
Jan Liss	3	The inside of a cavern, with nymphs	23	24
Griff	4	A pair of small pictures, with live fowls, in landscapes	9	12
Bloomart	5	Two small landscapes	9	13
Brembergh	6	A landscape, with nymphs bathing	17	24
Snyders	7	A Madona, with fruit	51	41
Elshamer	8	Two neat landscapes, with the story of *Pyramus* and *Thisbe* (ovals)	7	
Scalken	9	A man and woman by candle-light	16	14
Molinear	10	A neat view in *Holland*	14	14
Ditto	11	A ditto	14	14
Hapshoven	12	Boors smoaking and drinking	17	23
Rotenhamer	13	The triumph of Neptune, *highly finished*	11	16
Stork	14	A sea-piece; a fresh gale	11	16
Corregio	15	*Cupid* shaving his bow (after)	52	37
Borgognione	16	A marching camp	29	39
Ditto	17	A ditto, its companion	29	39
Meires	18	A woman feeding a parrot	9	7
Gonzales	19	A portrait of a general in armour	9	7
Houseman	20	A pair of landscapes and figures	10	12
Laraise	*20	*Æneas* conducted by the *Cybil* into *Pluto*'s realm	20	18
Brughael	21	A landscape and figures, *highly finished*	15	12
Vanuden	22	A large landscape and figures	48	74
Corregio	23	Adam and Eve; this picture has ever been held as undoubted	20	17
Decker	24	A landscape, with an old farm-house and water, *finely painted*	31	39
Houseman	25	A fine landscape and figures, equal to *G. Poussin*	39	47
C. Cigniani	26	*An allegorical picture*, representing the Liberal Arts; the composition noble	55	98
Ditto	28	Its companion	55	98
P. Potter	29	*A landscape*, being a view in *Holland*; the fore ground represents a meadow, with cattle grazing	40	60
Barroccio	30	*The transfiguration*:—The attitudes are just, great harmony in the colouring, and finely relieved	43	29
Titian	31	A small picture of the Virgin and Child	9	13
Gozolfi	32	*A view of ruins and architecture*, diversified with figures and other objects:—There is great brilliancy, and force of light and shadow, in this picture	32	44

	Lot		Inches high.	Inches wide.
Ditto	33	I s companion, *equally fine*	32	44
Teniers	34	The inside of a *grotto*, with *hermits* at their devotion:—Painted with freedom and spirit, *usual to this master*, and finely coloured	12	16
C. Du Jardin	35	*A landscape, with a shepherd and flock*; the tone of colouring in this picture is agreeable	25	32
P. V. Den Avont	36	The *cross* presented by a group of cherubs to *Mary Magdalen*; devotion and humility is finely expressed:—*Hollar* made a capital print from this picture	19	24
Berckhyde	37	A view of the flower market and town-house at *Amsterdam, highly finished*	14	18
M. Hondicooter	38	*A piece of live fowls*; the subject, an eagle seizing on his prey:—The resistance in those spirited birds is finely represented	41	54
B. Garrafello	39	*The entombing Christ*, (after *Raffaell*'s first picture)—The characters are justly imitated, the colouring and finishing very high, and finely preserved	16	16
Deheeme	40	*Fruit and still life*:—Nature, in this picture, is truly imitated; there is great beauty and harmony of colouring throughout the whole	33	40
Stork	41	A sea-piece, with a variety of shipping; a very clear and perfect picture	14	20
Van Balen and Brughel-	42	*A very high finished landscape*, in which is agreeably introduced a goddess:—There is a gaiety and fine colouring throughout this picture	24	38
Ditto	43	*The inside of a cave*, with *Venus* and *Vulcan*; in which the armory and attributes are highly finished, and not inferior to the above	24	38
Tilbourgh	44	*The inside of a room, with a company*; being some of the principal artists of that time regaling:—The attitudes are natural; and a great clearness and force of colouring throughout the whole	45	80
Van Delen	45	*A perspective view* of a magnificent palace, *very highly finished*; in the distance appears a park or garden, finely preserved	18	20
D. Vincaboom	46	*Spring* and *Summer*, two capital landscapes, (ovals) finished as high as *Breughall*, and much in his stile	17	23
Rubens	47	*A sketch*; St. *Agnatius* expelling evil spirits	31	20
Potter	48	A sunny landscape, with cattle and figures; *remarkably high finished*	18	25
M. Angelo, De La Battaglea	49	*An Italian market*: The ruins in the back ground are the remains of noble edifices; the figures are finely group'd and well drawn; there is great truth of light and shadow, and the whole finely coloured	30	38
Van Eckhout	50	*Melchezideck and Abraham*: The grandeur in the composition of this picture is not inferior to the first Italian schools; there is great expression in the characters of the principal figures, and a due attention and simplicity in those of their attendants; the landscape and every part in a fine tone of colouring	24	32
Ad. V. de Velde	*50	A landscape, with figures and cattle; a very fine		

	Lot		Inches high.	Inches wide.
		high finiſhed picture, in the beſt manner of the maſter		
TERBURGH — —	51	*A converſation:* A very natural domeſtic ſcene; the lady careleſly playing with a dog; the gentleman tuning a guitar; the diſpoſition of the figures quite eaſy; the ſatin drapery, and every part highly finiſh'd from *nature, and with great harmony of colouring*	22	15
N. POUSSIN — —	52	*A landſcape, with a ſtorm riſing:* The whole of this picture ſeems in agitation; the trees and water, the lightning falling on the caſtle, together with the diſtreſs viſible in the figures, is truly great, finely colour'd, and well preſerved	31	26
CUYP — —	53	*A view in Holland, with a groupe of cows,* as highly finiſh'd as *Potter,* which maſter he ſeems to have rivall'd; the colouring and touch of pencil much reſemble him; on the whole it is a perfect and unblemiſh'd picture	18	28
CANALETTI — —	54	*A large and moſt capital picture,* being a remarkable fine view of the city of *Verona,* on the banks of the *Adige:* This picture is finely coloured, the perſpective, its light and ſhadow, fine, and uncommonly high finiſh'd	24	29
DITTO — —	55	*Its companion,* exhibiting another view of the ſame city, equally fine, clear, and tranſparent	53	90
DE VLIEGER —	56	*A ſea calm,* in the forenoon: this may juſtly be called *a chef d'œuvre*; the ſhipping are equal to *Vanderveldt*; there is a thinneſs and a freſhneſs in the air ſo peculiar to a ſea-ſhore; the water is very tranſparent; upon the whole, it brings you to the very place where he took his view	53	90
DE LOREM — —	57	*The inſide of the famous church of* TORGAIVE, *in Holland:* The clearneſs, tranſparency, and deception of its perſpective are inimitable; the figures are equally fine, by *Pallamedes*	27	36
CARLO CIGNANI —	58	*A gallatea:* This is an elegant and pleaſing picture, full of poetry and imagination; it's eaſy to obſerve that this maſter was of the ſchool of *Albano,* by the grace and taſte in the drawing of his figures	33	45
DITTO — —	59	*The triumph of* BACCHUS, its companion; it is impoſſible to determine the ſuperiority of merit between this and the foregoing picture; both being in the higheſt preſervation	23	32
N. POUSSIN — —	60	*The aſcenſion of the* VIRGIN, divinities and grace is finely repreſented; the genius that is diſplayed in the contraſted poſitions of the angels, floating with air, is excellent, and in his beſt ſtile of colouring, and well preſerved	23	32
VANDYCK — —	61	DEDALLUS *applying wings to his ſon* ICARUS: the attitude is very graceful, at the ſame time it is known to be *Vandyck's* own *portrait,* when a youth; there is amazing force of colouring and harmony throughout the whole of this capital picture, and is juſtly deemed one of the moſt valuable of this maſter	38	40
			43	36

26 SIX *moſt noble and magnificent* CARTOONS, by *Romanelli*; the ſubjects being a moſt lively, ſtriking, and beautiful repreſentation of the Loves of DIDO and ÆNEAS, from *Virgil* ——— 110 235

The Firſt ſhews *the palace of Dido*, to whom *Cupid*, in the aſſumed ſhape of *Aſcanius*, preſents the gifts:—The grandeur and graceful idea of this compoſition is ſublimely great, the expreſſion in the principal figures inimitable, and is taken from the following paſſage:

Book I. But, far above the reſt, the royal *dame*,
With eyes inſatiate, and tumultuous joy,
Beholds the preſents, and admires the boy.

The Second, DIDO *ſacrificing to* JUNO; a majeſtic ſcene, and as deſcribed by *Virgil* ——— 110 154

Book. IV. The beauteous queen before the altar ſtands,
And holds the golden goblet in her hands;
A milk white heifer ſhe with flowers adorns, &c.

In the Third appears *the building of* CARTHAGE, the plan of which is preſented to *Æneas*:—The whole of this ſubject is moſt maſterly executed; the painter certainly had in his eye the following lines ——— 110 191

And now ſhe leads the *Trojan* chief along
The lofty walls, amidſt the buſy throng
Diſplays her *Tyrian* wealth, and riſing town.

The Fourth exhibits *the hunting ſcene*, with ÆNEAS and DIDO retreating into a cave from the tempeſt; a moſt noble compoſition, and takes its origin from the following lines ——— 110 140

The rapid rains deſcending from the hills,
To rowling torrents raiſe the creeping rills;
The queen and prince, as love or fortune guides,
One common cavern in her boſom hides.

The Fifth, *the laſt interview between* DIDO *and* ÆNEAS; this ſcene is very pathetic, and the figure of the queen a maſter-piece.——The painter has done juſtice to the poet.——*Vide the* ÆNEIS, b. iv. l. 439 ——— 110 140

At length ſhe finds the dear perfidious man,
Prevents his form'd excuſe, and thus began:
"Baſe and ungrateful, did you hope to fly,
"And undiſcover'd 'ſcape a lover's eye?"

The Sixth, *and finiſh of this ſubject*——*The death of* DIDO; a moſt maſterly performance:——This fatal cataſtrophe, with all its attendant circumſtances, are moſt minutely repreſented by the painter.——See *Virgil's* Deſcription, b. iv. l. 951 ——— 110 154

She ſaid, and ſtruck; deep enter'd in her ſide
The piercing ſteel: with reeking purple dy'd,
Clogg'd in the wound the cruel weapon ſtands, &c.

FINIS.